

If on the report of the surveyor it shall appear that any house is without a proper supply of water, and that such supply could be had at a rate not exceeding 2d. per week, the local board, in the event of the occupier being unable after notice to obtain such supply, shall do the necessary works and recover from the owner. The board may supply water for public baths and washhouses, maintain pumps, reservoirs, &c., and construct new public cisterns for the gratuitous supply of water.

The powers of the local board in respect of interments are not so great as they should have been: still a movement is made in the right direction. On the certificate of the general board, only to be given after circuitous inquiry, to the effect, "that any burial-ground situate within any district to which this act is applied, is in such a state as to be dangerous to the health of persons living in the neighbourhood thereof, or that any church or other place of public worship within any such district is dangerous to the health of persons frequenting the same, by reason of the surcharged state of the vaults or graves within the walls of or underneath the same, or of the churchyard adjoining the same,—the said local board may, subject to the approval of the said general board, procure some convenient place wherein interments may take place, on conditions to be settled by the said general board, and (so far as relates to the interment of persons belonging to the Church of England) approved by the Lord Bishop of the diocese;" and thereupon it will be unlawful to bury under the ground or church to which the certificate relates. "Provided always, that nothing herein contained shall prejudice or affect the right of interment in any family vault or burial place." Interments within churches or burial-grounds erected or formed after the passing of the act, are prohibited, unless with consent of the general board.

Local boards before commencing works are to obtain estimates of cost, and before entering into any contract above 100*l.*, shall publicly advertise for tenders. Instead of calling on owners for the amount of those expenses, which may be declared by the board "private improvement expenses," the board may levy separate rate upon the premises sufficient to discharge such expenses, together with 5 per cent. interest on the same, in a period not exceeding thirty years.

We have thus laid before our readers with some care the intentions and principal powers of the new Act. Some annoyance and ill-feeling will probably be caused in the first instance by its operations, but all must see that the general welfare will be advanced by the proper administration of it; to obtain which all should consider themselves, as they really are, vitally interested, and so feel bound to overlook any trifling personal annoyance to which it may subject them. Very much will, of course, depend on the surveyors and health-officers appointed by the various local boards, and we therefore strongly urge the latter to make each election with the greatest care and consideration, not regarding the appointment as a good place for a man, but seeking most anxiously for a good man for the place.

TO TAKE STAINS OUT OF MARBLE.—A surveyor writes:—In answer to your correspondent's inquiry, how to take out stains from statuary marble? I beg to say that I have had American potash used, by making a thin paste of it, and laying it on with a brush, and it has been effectual, but I am not sure that it will take out the stains of oil.—S. NOBLE.

ON BRICKWORK.

MORE ESPECIALLY WITH REFERENCE TO ITS APPLICABILITY TO MODERN DECORATIVE ARCHITECTURE.*

At Sutton-park, Surrey, supposed to have been built by Henry the Eighth's brewer, the walls are of red brick, and the mullions and other dressings, cast in clay, of a deep cream colour, which, it is said, had exactly the appearance of stone. The hollows in the moulding of the windows are filled with an ornament of the same material. Here, as in most of the buildings of the kind, the otherwise plain face of the wall is relieved by means of chequered work, composed of glazed bricks, of which a modern writer† remarks, that "with a tact so peculiar to themselves, these, like other disadvantages, were, by the old builders, turned into beauties. Instead of allowing the workmen to use these bricks indiscriminately, and thereby disfigure the walls, they were selected and wrought into devices, relieving the plainness of those parts which had neither apertures nor stone dressings."

Notwithstanding this opinion, I am inclined to believe that the glazed bricks were expressly made, by the old builders, for decorative purposes. Extreme care is needed in placing them—and, indeed, in contrasting all descriptions of bricks—for, if they be too plentifully employed, the wall has too much the appearance of fancy needlework. A failure, this way, may be seen in the Brixton-hill schools, where the architect seems to have had no other idea than that of violent contrast. Stone is used only for the labels and drips to windows. The coirns, window-dressings, and other ornamental parts are of white, and the walls of a yellowish-red brick. Throughout the front, in small diamond pattern, these glazed bricks are introduced, and the harlequinade effect is considerably heightened by the whole being laid with black joints. The chimney-tops—which are about three times too large—are ornamented with bricks of four or five different colours, continued spirally,—somewhat similarly to the chimney at the New-cross Railway Station; but there, the variety of colour is, with common bricks, artistically subdued, and produces at once an agreeable and harmonious variety.

At Streatham, and near Pope's villa, Twickenham, attempts have been made to vary, in a different way, the blankness of fence walls: it is there done with red bricks. Both a positive and negative good may be deduced from these efforts. In effectually disposing of the monotony, they have also, as surely, discarded the stability of the wall. The joints are oftentimes placed over each other—bond being unheeded—to suit the 'pattern,' and bricks are laid on edge, or as they may best fill the 'pretty panel' that had been designed, without the slightest consideration of its constructive capabilities.

Failures of this kind would also inevitably result from the adoption of the designs given for brick parapets, in "Loudon's Encyclopedia." It cannot be too often remarked that the constructive capabilities of ornamental brickwork must have paramount consideration.

As an example of ornamental brickwork, we must not forget the celebrated tomb at Wyomondham Church, Norfolk, and its beautiful show of foliated decoration. It was built soon after the introduction of Italian art into this country, when brickwork and bricklayers were honoured in the person of one whose after-developed genius commands reverence for the name of Ben Jonson.

After a slight decline the art was revived in Inigo Jones's time, and a law was passed prohibiting the use, in London, of a less destructible material for building purposes. No. 45, St. Martin's-lane, is an instance of the neatness with which the most intricate forms of brickwork may be executed; it is, perhaps, unrivalled in or near London. It consists of two fluted Doric pilasters, with enriched caps, entablature, and soffit. The ornamental foliage—of a different pattern in each metope—is most elaborately and finely executed, and with a degree of accuracy unsurpassed by stone.

On account of the closeness of the joints, I was, till very lately, uncertain whether to consider these metopes formed each of one

block of clay or not: but in passing through the Temple I perceived a somewhat similar specimen, with the foliage of the capital executed in pieces of the size of an ordinary brick. From this and similar works I have seen since, I concluded the ornament in St. Martin's-lane was executed in like manner.

Adjoining the latter, Nos. 44 and 46 respectively, there is a dentilled Ionic, and an enriched Corinthian cornice, with modillions, &c., all of brick.

In parts of Christ Church school, Newgate-street, the Ionic pilasters, vases, and angular caps are indebted to no other material for their merit; the cornice is composed of wood.

There are, in different parts of London (for instance, at the corner of King-street and Gresham-street, Cheapside), good examples of cornices which, with a trifling outlay, produce capital effects. There are ornamental brick door and window-dressings, with trusses, &c., in King's Arms-yard, Lothbury (fig. 1), and in the Inner Temple (fig. 2). At the first-mentioned place a larger kind of brick is employed in an angle corbel, though at first scarcely perceptible on account of their joints being unpointed, whilst the white lines from the face are continued along the surface of the corbel bricks. The trusses in the Temple are of three different patterns. They are composed of bricks of the ordinary size, very accurately and closely set. The only other ornament connected with these buildings is a fine bold brick string about 18 inches high.

One great peculiarity in all the buildings erected at this period is, that the band or string, in almost every instance, runs along immediately on the top of the window-arch, instead of being, as in modern custom, placed under the window opening. Another circumstance connected with these works is, that not one of them has completeness; we have here a good truss; there, a beautiful cornice; yonder, an ornamental string; but in no instance are these ornaments artistically allied, or it is attempted.

Are not these examples abundant and sufficient proofs that there are no required shapes but what may be produced in brickwork, and that taste and judgment only are needed:—the first, to collect the materials, even of form, which other minds have laboured for and brought forth; the second, to direct their proper application? Be certain, a man who produces nothing but what is strictly original beauty, will do but little in a lifetime. Let us not adhere to the shell in our admiration for the pearl, but con well the wants of our age, and get whence we can the materials with which to satisfy it. Is English landscape less pleasing because corn decks the earth also in America, or because grass springs everywhere? No; our national skill and climate create the diversity. What more do we require in art? When applicability is surrendered to the whim of copying a past structure, then evil occurs, not otherwise. Has not this evil prevailed for some time in our street architecture? The style of beauty applicable to stone or marble is imitated in a brick-built house. This is false, and consequently to be avoided. The science and art of architecture should be combined with Siamese inseparability; instead of which, the former is made distinct and separate, "the beautiful" being added as directed,—

"Lay it on thick,
For sure then some of it will stick."

In gazing upon the works of nature, it is not the red flower, the brown blade of corn, the blue sky and their appropriate grouping, that cause the agreeable sensations within us. Half our gratification is derived from what is visible but to the mind: from the consciousness of nature's secret workings, by the known and unknown harmonious laws that regulate her growth. Can these two sources of pleasure be separated? No:—it is their combination that gives perfection to each. In this spirit we should imitate nature, rather than superficially. Yet we hear it sometimes advanced that science is a hindrance to art,—that there is nothing poetical, and consequently, nothing artistical in it; but, I would ask, is poetry or grandeur wanting in the lightning passage of an engine through the earth, or in the long sleep of the wide-spread pyramid on the burning sands? Man's mind, creative in its boundless power, should see beauty and discern art in all things, and the

* See page 412 ante.

† Hunt's "Tudor Architecture."